

CD 2002--85/86

# FACULTY *of* MUSIC



## 2001-2002

WHERE GREAT MUSIC MEETS GREAT MINDS

Saturday, April 13, 8 p.m.  
MacMillan Theatre

University of Toronto  
Faculty of Music

Presents

# University of Toronto Symphony Orchestra

Raffi Armenian, conductor  
Angela Park, piano

## PROGRAMME

Johannes Brahms  
1833-1897

Academic Festival Overture  
*Richard Lee, graduate student conductor*

Sergei Rachmaninoff  
1873-1943

Piano Concerto No. 2 in C Minor, Op.18  
Moderato  
Adagio sostenuto  
Allegro scherzando

## INTERMISSION

Igor Stravinsky  
1882-1971

Symphony in Three Movements  
...  
Andante  
Interlude: *L'istesso tempo*  
Con moto

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Tonight's programme is performed on the Edith McConica Steinway.

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# Programme Notes

by ALEX CARPENTER

## **Academic Festival Overture, Op. 80**

JOHANNES BRAHMS

*Born in Hamburg, May 7, 1833*

*Died in Vienna, April 3, 1897*

Brahms composed this orchestral overture in C minor in 1879 for a ceremony at the University of Breslau. Brahms was to receive an honorary doctorate from the university (one of many honorary degrees conferred on the composer, who ironically had virtually no academic training), and it was assumed that he would compose an appropriate piece of music commemorating the occasion. The result was the colourful and energetic Academic Festival Overture. The work is remarkable in several respects. Firstly, it uses an enormous orchestra, the largest Brahms ever wrote for, including expanded percussion and wind sections. Secondly, the overture is based musically on four student songs. These songs, "We have built a stately house," "The Sovereign," "What comes from on high?" and "Let us therefore rejoice," are basically drinking songs, and represent, as some commentators suggest, a gesture of subtle irreverence from Brahms. Finally, the virtuosic orchestration and sheer vivacity of the work place it among Brahms' best. This short overture, due in large part to its dramatic exuberance, catchy tunes, and colourful textures, is frequently performed and enjoys immense popularity.

## **Symphony in Three Movements**

IGOR STRAVINSKY

*Born in Orianenbaum, Russia, June 17, 1882*

*Died in New York, April 6, 1971*

Composed in 1945, the Symphony in Three Movements represents Stravinsky's attempt to synthesize a collection of disparate musical ideas into a homogeneous whole. In the 1940s, Stravinsky was keen to compose film music (he needed the money), but contract negotiations between the composer and the film studios ultimately came to nothing. As of 1945, Stravinsky had composed some music to accompany war news footage and also some music intended for the film *A Song for Bernadette*, none of which was ever used. Stravinsky em-

ployed the war footage music in the first and third movements of the Symphony, using the Song for Bernadette music—intended to accompany the appearance of the Virgin in the film—as the central movement. These three different groups of material are united through the use of piano and harp in a concertante style: the piano and harp serve as solo instruments set against the orchestra in the first and second movements respectively, before coming together in the third. The outer movements, the war film footage music, is exciting and powerful, with compelling rhythms and loud brass clearly suitable for accompanying images of war. The middle movement, however, is calm and contemplative, suggesting religious veneration of the Virgin. It has been suggested that Stravinsky's music proved too subtle, too exotic, or too detached for film; nevertheless, it makes for engaging and unique concert music.

## **Piano Concerto No. 2, op. 18**

SERGEI RACHMANINOFF

*Born in Semyonovo, Russia, April 1, 1873*

*Died in Beverly Hills, March 28, 1943*

Rachmaninoff is remembered as both one of the greatest pianists of the early twentieth century and as the last of the great Russian Romantic composers. His piano concertos in particular, notoriously challenging, are among the most compelling in the genre. Rachmaninoff's Piano Concerto No. 2 was composed between 1900-1901, and was premiered by the composer himself in December of 1901. The Concerto was enormously successful and is now regarded as the work that ensured his fame as a composer. This is a little ironic, insofar as the Concerto was written after a three-year compositional lull for Rachmaninoff, during which time he became convinced that he would never amount to much as a composer.

The Concerto is cast in a typical three-movement form. The opening is rather dark for a first movement, but it soon builds, blending colourful, dramatic Russian melodies with subtle and melancholy themes, one of which later became the basis for the hit pop song "I Think of You." The movement builds to a cli-



max and a march derived from the opening theme is heard. The second movement is slow and ethereal, eschewing the emotional drama of the first movement in favour of gentle, more introspective music. The final movement is the

most rhythmically exciting, and also features some of Rachmaninoff's most memorable melodies. One of these simple yet charming themes was also later turned into a popular song, "Full Moon and Empty Arms."

## Meet the Artists

In 1962, twenty year old **Raffi Armenian** graduated from the piano performances class of Bruno Seidlhofer at the Academy of Music, Vienna, Austria. In 1965, he graduated from Imperial College, University of London, England in Metallurgy. Going back to music and Vienna, he completed studies at the Vienna Academy of Music in Orchestral Conducting (Hans Swarowsky 1968), Choral Conducting (Rheinhold Schmid 1969) and Composition (Alfred Uhl 1969). Further he took private voice lessons with Ferdinand Grossmann.

In 1969 he emigrated to Canada, where he became Artistic Director of the Kitchener-Waterloo Symphony (1971-1993). The Raffi Armenian Theatre in Kitchener, which he helped to design, is considered one of the best performance spaces in North America, both for its acoustics and its design features. In 1974, he founded the Canadian Chamber Ensemble, which achieved International recognition with tours in North and South America, and Europe.

Raffi Armenian has guest conducted all of the major orchestras in Canada, as well as in Belgium, Italy, the USA, and the Jeunesses Musicales World Youth Orchestra. Equally at home on the operatic podium, he has performances in Toronto, Montreal, Detroit, Columbus (Ohio) and Indiana, in a vast repertoire, including several works of the Twentieth Century such as *Wozzeck* and *Rake's Progress*. From 1982 to 1985 he was Artistic Director of the Opera Studio of Opera de Montreal. In 1989, he conducted the final public appearance of the great Canadian tenor Jon Vickers, in a concert performance of Wagner's *Parsifal*.

Mr. Armenian's work has received countless honours including the Canadian Grand Prix du Disque for *Serenades*, one of twenty-eight CD's he has recorded, and an Emmy Award Nomination for the TV performance of Menotti's *The Medium* starring Maureen Forrester. Woody Allen used his CD *Music from Berlin in the 1920s* as background music for his

film "Shadows and Fog." In 1985 he received an Honorary Doctorate from the University of Waterloo, in 1989 he was appointed to the Order of Canada, and in 1991 he received an Honorary Doctorate from Wilfried Laurier University.

Mr. Armenian has long been active as a pedagogue. In 1982 he became a professor of the Orchestral Conducting Class at the Conservatoire de Musique (Montreal), a position he continues to hold. In 1997 he accepted a two-year post as Visiting Guest Professor at the Hochschule für Musik und Darstellende Kunst, in Graz Austria, and in September 1999 Maestro Armenian became Director of Orchestral Studies at the University of Toronto.

The 1999-2000 season marked a return to regular operatic conducting, beginning with his debut at Fresno International Grand Opera, for whom he conducted *Il Trovatore*. The season also held guest conducting engagements with Les Violon du Roy, and a return to the podium of the Kitchener-Waterloo Symphony Orchestra in May.

The 2000-2001 season began with a concert for the Canadian Broadcasting Corporation's Radio Music - Toronto in a program featuring the chamber versions of the Great Vocal/Orchestral works of Gustav Mahler, with renowned Canadian soprano Edith Wiens, and he returned to the Kitchener-Waterloo Symphony Orchestra to conduct a program in their October Beethoven Festival. Maestro Armenian returned to the podium of the Fresno International Grand Opera this season for their productions of *Il barbiere di Siviglia* and *Rigoletto*.

The 2001-2002 season began with performances of *Anoush*, by Arman Tigranyan - an Eastern Armenian folk tradition based opera - in a production at Michigan Opera Theatre (Detroit). The season will also hold concerts with the Kitchener-Waterloo Symphony Orchestra on two separate occasions, and he will return to conduct the Victoria Symphony Orches-

tra (B.C., Canada). In addition, he will return to Fresno International Grand Opera to conduct *La Traviata* in the spring.

From the time his mother sat him down at a toy piano when he was three years old, **Richard Lee** has spent his life immersed in music. His formal studies on a real piano began at the age of five and two years later, he began to study the violin as well. By the time he was seventeen, he passed with honours the grade X piano and violin exams at the Royal Conservatory of Music in Toronto.

After a brief stint studying science, Richard quickly came to his senses and pursued a degree in Music Performance at the University of Toronto, where as both a violinist and a violist, he studied with Lorand Fenyves, Rennie Regehr and the late Ken Perkins while studying conducting with Pierre Hétu and Dwight Bennett. Further studies in conducting ensued, most notably with Gustav Meier, Kirk Trevor, Zdenek Bilek and Kerry Stratton. He has participated in masterclasses for such eminent musicians as Pinchas Zukerman, Rivka Golani, Charles Castleman, Gunther Herbig, Andrew Davis, Helmuth Rilling and the Julliard, Emerson, Muir and Budapest String Quartets.

This year marks Richard's fifth season as Music Director of the Korean Canadian Symphony Orchestra and his first as conductor of the Academy Strings at the Royal Conservatory. He has also appeared with the Vancouver Symphony Orchestra, the Huntsville Festival Orchestra and the University of Toronto Symphony Orchestra, as well as working extensively with the Filharmonie Bohuslava Martinů in the Czech Republic. Richard is currently completing a Master's degree in conducting at the U of T with Raffi Armenian, where he was awarded the Victor Feldbrill National Graduate Fellowship in Orchestral Conducting.

Born in London, Ontario, **Angela Park** began her piano studies at the age of three and violin studies at the age of five. Since then, Angela has received numerous awards and honours for her musical achievements. At age twelve, she was the youngest-ever recipient of the Gold Medal for the Associate exam at the Western Ontario Conservatory of Music, and was also the youngest winner (for three years) of the Grand Prize Rosebowl Competition at the London Kiwanis

Music Festival. She was a consistent top prizewinner at the Canadian Music Competitions on piano and/or violin from the age of five, and as part of a piano trio received the highest chamber music award at the 1995 CMC finals in Toronto. She also won the 1996 and 1999 Ontario Provincial Festivals, and the second prize at the 1999 National Music Festival in Winnipeg. In May 2001, Angela was the winner of the Grace Welsh Prize for Piano in Chicago. Most recently, Angela won the concerto competition at the University of Toronto.

Angela has performed as soloist with Orchestra London Canada (1997, 2000), the London Fanshawe Orchestra (1995), and the University of Western Ontario Symphony Orchestra (1999). She will perform Mozart Concerto in C minor, C.491 with Orchestra London Canada in their 2002-2003 Masterworks series.

During her stay in Toronto, Angela has performed as soloist in various concert series, including the Guelph Spring Festival, Mooredale Concert Series, and Hart House Rupert Shieder Concert. Her performances have been televised and broadcast for the Canadian Broadcasting Corporation.

The 2001-2002 season includes a recital in Deep River Ontario, a broadcast recital for CBC Radio-Canada as the final round of the Jeunes Artistes Competition, a recital for the Toronto Arts and Letters Club, and six recitals in Chicago universities and communities.

Angela has been privileged to study under many influential teachers. In Toronto she studied with James Anagnoson prior to her studies with Ronald Turini at UWO, and her ten years of violin studies were with Richard Lawrence and subsequently with Eduard Minevich. She has also studied extensively at the Orford Arts Centre, the Banff Centre for the Arts, the International Summer Music Academy, and the Aria International Summer Academy with such artists as Claude Frank, Anton Kuerti, André Laplante, Jon Kimura Parker and Peter Takacs.

With a wide appreciation of science as well as the arts, Angela carried out three years of Biology at UWO with Honours. She then studied with William Aide at the University of Toronto where she completed her Bachelor of Music in Performance and where she is currently enrolled in the Master of Music in Performance program.



# UNIVERSITY OF TORONTO SYMPHONY ORCHESTRA

Raffi Armenian, *Music Director*

## FIRST VIOLIN

Kristel Audet, *concertmaster*  
Jennifer Ahn  
Rebecca Benstead  
Jennifer Burford  
Brandon Chui  
Adam Diderich  
Aramie Kim  
Akemi Mercer  
Victoria Lindsay  
Raphael Lozowski  
Elyssa Lefurgey-Smith  
Christopher Wilshere  
Natalie Wong

## SECOND VIOLIN

Christian Robinson,  
*principal*  
Patricia Ahn  
Liana Berube  
Mary Elizabeth Brown  
Deborah Clark  
Emese Hegedus  
Katarina Kin  
Akiko Kojima  
Kari Lin  
Hannah Lee  
Sarah Nematallah

## VIOLA

Fanny Tang, *principal*  
Christian Charron  
Peter Hahn  
Sarah Kwok  
Elizabeth Loewen  
Christina Loucks  
Alex McLeod  
Conrad Rygier  
Jennifer Spleit

## CELLO

Rachel Pomedli, *principal*  
Marion Arthur  
Nathan Brock  
Rafael Hoekman  
Elena Jubinville  
Nadia Klein  
Alexandra Lee  
Seung Young Song  
Leo Zhang

## DOUBLE BASS

Elke Mau, *principal*  
Jeffrey Buchner  
Jonathan Cegys  
Matt Goulet  
Tammi Hensch  
Paul Rademacher  
David Stone  
Ja Young Yoon

## HARP

Albertina Chan

## FLUTE

Sara Hahn, *piccolo*  
Thomas Henry  
Amy Lin  
Chloe L'Abbe  
Annick Santschi

## OBOE

Leanne McMurray  
Lief Mosbaugh

## CLARINET

Claire Harvey  
Rebecca Sajo, *bass*  
Penelope Sutton

## BASSOON

Anthony Pezzetti, *contra*  
Adele Small  
Grytsje Schurer

## HORN

Danielle Buckwalter  
David Haskins  
Alison Haynes  
Abraham Jonas

## TRUMPET

Eve Eracleous  
Nora Nolan  
Edward Phillips

## TROMBONE

Brad Dickson  
John Paul Brown, *bass*  
Tanya Sudy

## TUBA

Ian Mackenzie

## PIANO

Christopher Miranda

## PERCUSSION

Rob Foster  
Antti Ohenoja

## TIMPANI

Devon Fornelli

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Nadia Klein, cello  
Angela Park, piano

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Rachel Pomedli, cello  
Erica Tang, piano

BRAHMS Trio in B major, Op. 8  
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to Fly*

DVORAK Trio in F minor Op. 65

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Kenneth Peacock was a distinguished alumnus of the University of Toronto's Faculty of Music. His body of work, as a composer and researcher for half a century, has made a significant impact on musical life in Canada. The Faculty of Music was very grateful to learn that Mr. Peacock had made a bequest to the University of Toronto in his will for the benefit of our music programs. With this legacy gift, the Faculty of Music will establish the Kenneth H. Peacock Lecture Series in Music in keeping with his lifelong interest in and contribution to the multi-dimensional study of music. Thank you Mr. Peacock.

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*As of January 21, 2002*

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